

THE ARCHITECT'S NEWSPAPER

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MODERN MAKEOVER FOR MACKEY GARAGE

BERKELEY MUSEUM TAPS NEW YORKERS TO DESIGN NEW HOME



MAK MANSION

The MAK Center for Art & Architecture in late June unveiled the newest addition to the trio of Rudolph Schindler houses that the Vienna-based museum owns in LA. A second story has been added to the five-car garage at the back of the 1939 Mackey Apartments, one of Schindler's most ingenious

and playful compositions of solids and voids. The addition, designed by Michael Ferguson and Kirby Smith of Space International Architects, is a nod to the original landmark without being a slavish work of architectural ventriloquism. The \$490,000 project, located on Miracle Mile, [continued on page 6](#)

FIRST DIBS

One of the most significant recent architectural commissions in the Bay Area has been decided: The Berkeley Art Museum/Pacific Film Archive (BAM/PFA) has selected Diller

Above: Diller, Scofidio + Renfro-designed Alice Tully Hall, NYC. Scofidio + Renfro (DS+R) to create its new building. It is the New York-based firm's first California [continued on page 9](#)

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GAIL GOLDBERG STEPS DOWN AS LA'S PLANNING DIRECTOR

GONE WITH THE WIND

Los Angeles Planning Director Gail Goldberg announced her resignation on June 30 in a letter addressed to LA Mayor Antonio Villaraigosa. On July 26, Michael LoGrande, chief zoning [continued on page 3](#)



COURTESY LA CITY PLANNING

STEPHEN KANNER, 1955–2010



The Los Angeles architectural community has been deprived of one of its kindest and strongest advocates. Stephen Kanner was sadly taken from us on July 2, at the very young age of 54. I had tremendous affection

for Stephen, and considered him almost as another son. I was a colleague of his father, Chuck Kanner, who was another wonderful person and very fond of his mother, Judith, an interior designer and writer. [continued on page 9](#)

LA MOVES AHEAD TO REVISE 60-YEAR-OLD CODES

IT'S ABOUT TIME

The most sweeping reforms of Los Angeles' zoning codes in over half a century were reintroduced to the city planning commission late last month. The efforts, to streamline several code-related processes, had been sidetracked for over a year in favor of medical marijuana and signage ordinances, [continued on page 10](#)

B + U'S HOUSE ADDITIONS. SEE PAGE 8



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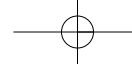


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STANDING UP FOR WATTS TOWERS

In 1959, the *Los Angeles Times* reported that the city was about to demolish the Watts Towers as being "dangerous and apt to fall of their own dead weight" ("Watts Happening?," AN 05_05.26.2010). I had not heard of the Watts Towers, although I had been in Los Angeles for almost 10 years. The item led me to a nonprofit committee and to a meeting with the city engineers who had issued the demolition order for Rodia's towers, and later to do my own 100-page stress analysis and a complicated—but successful—load test on the 99½-foot tower, which showed the sculptures were not dangerous. A superior court hearing

found me right, so the city still has Rodia's sculptural works.

BUD GOLDSTONE
LOS ANGELES

LET THEM EAT CALTRANS

Since when is it assumed that better results are achieved with public participation than by individual effort where design is concerned ("Calling the Shots," AN 06_06.30.2010)? Everything built in San Francisco is regulated by the crackerjacks of planning, and the only building of note is one built on federal land—the Federal Building by Morphosis. Nor is it any wonder that SFMOMA went outside the city to find its architects. There are none

of note within the city.

As to Los Angeles getting mediocre buildings from great architects—Gehry's Disney Hall, Frank Lloyd Wright's concrete houses, and Morphosis' Caltrans Headquarters, to name a very few—could we trade our lovely collection of Philip Johnson crap for a couple of yours?

Political correctness is one thing, but when it leads to stupid choices and vacuous statements about architecture, you should get a better philosophy of design.

MICHAEL LARSON
PACIFIC DESIGN ARCHITECTURE
SAN FRANCISCO

KEEP IT SIMPLE

In this Developer's Issue, our Crit examines a fascinating project by AECOM designer Carlos Madrid called 207 Goode, which starts as a normal suburban office building but subverts the formula with simple moves that make it not only edgier design-wise but more effective in its urban context. But despite being a nice piece of architecture, the building hasn't been a financial success. Basically none of the offices have been rented, and the developer is now thinking of selling the whole building on the cheap. The same goes for Koning Eizenberg's beautiful Hancock Lofts: an elegant village-like ensemble whose units recently went to auction and sold (if they sold) for a fraction of their original asking price. Other big-name architects' projects have had similar fates.

What's going on here? An aversion to innovative architecture?

Luckily, most developers we've talked to don't blame the architecture. They blame the market that dictated high-priced "luxury" projects before the bottom fell out and the desire for such stuff went from high to practically nothing. They believe that good architects can and will make projects to match the demands of the current market.

"Great architecture doesn't necessarily cost that much more," said Bob Goodwin of Maguire Properties, which owns 207 Goode and is the largest developer of Class A office space in Los Angeles. "The market right now calls for cheap and simple. But that doesn't have to mean cheap and ugly."

Demand for better quality projects is already beginning to rise again, according to some. Alan Mark, owner of the Mark Company, another major LA developer, points out that the majority of projects that have gone to auction in his firm's stable are those on the lower end. He notes as well that higher-end projects have already made a significant comeback in San Francisco and are slowly beginning to do the same in Los Angeles.

But even though good architecture can still weather a storm, it doesn't have to be coupled with the kind of over-the-top prices that can make it especially susceptible to market shifts. Often excellent architecture was matched with significant amounts of "bling," like expensive furniture and treatments that made sense in an overheated market, but not in a lean one. In the case of the Hancock lofts, Eizenberg commented that the developer demanded fancy wood finishes and state-of-the-art kitchens.

It seems that many developers tried to dress up their architecture with loads of this "lifestyle" finery, thus driving prices way beyond what they should have been. At the same time, Goodwin points out that architects may have to budge as well when the market comes back, perhaps giving a bit more to the practical realities that developers impose on them. "In the past, architects have been able to bully the process," said Goodwin, who is trained as an architect himself. "But now they will have to buy in more to the team concept. It comes down to the basics of building an efficient product that works well." We can all buy into that.

SAM LUBELL

GONE WITH THE WIND continued from front page administrator was announced as her replacement. The move came as a blow to a city that had high hopes for the former San Diego planning director. While she was able to accomplish much in that city—notably a new direction and general map for the city's planning department, an expansion of public transit, preservation of several historic areas, and the revitalization of many neighborhood centers—it appears that many of her efforts in LA were stymied. Her firing had been rumored for months, according to a source in the planning department. Still, many praised her accomplishments and her ability to push against the powers-that-be in City Hall.

After arriving in LA in February 2006, Goldberg made a splash by releasing a document in summer 2007 called "Do Real Planning," a list of 14 planning principles expected to lay out how city officials would manage development as the city became a denser metropolis. The list incorporated, among other things, green building requirements, pedestrian-friendly streets, density around transit, and better design standards to "eliminate the sea of stucco boxes, blank walls, street-front parking lots, and other inhospitable streetscapes."

Some items, like those related to pedestrian-friendly streets and green building, have begun to take hold through new codes and design standards, but many were held up in the city's labyrinthine bureaucracy. The city's recent drastic budget shortfalls haven't helped. Goldberg's short time in office meant that many initiatives had just begun to move forward. Another source in the department told AN that Goldberg was not on good terms with Villaraigosa's new deputy mayor, Austin Beutner.

John Chase, urban designer for the city of West Hollywood, said, "She had some extraordinary accomplishments and she deserves to be recognized for them." Calls to several LA planning officials and members of the LA Planning Commission were not returned by press time.

Chase also praised Goldberg's charisma and ability to run and sway public meetings. "She finally began the badly needed reorganization of the planning department to streamline the development process," he said. "She also empowered the Urban Design Studio, which has passed streetscape improvements and urban design guidelines for the city." He added that thanks to Goldberg, the Los Angeles River Revitalization Master Plan and a draft of the new Hollywood Community Plan were moving ahead.

Her efforts to engage the public through closer communication with Neighborhood Councils was well appreciated. Other achievements include a just-begun citywide survey of historic properties, increased affordable housing, and the limitation of medical marijuana facilities. In a statement, Villaraigosa thanked Goldberg for her "strong leadership," which "helped bring together distinct members of the planning community and cultivated a department committed to developing streamlined processes."

Goldberg's last day in office was July 16. She closed her letter of resignation with an appeal to the mayor to "continue to see good planning—and the work of our Planning Department—as a centerpiece for your efforts to spur economic recovery and enhance the quality of life in Los Angeles' neighborhoods."

SL



> RED O
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Gulla Jonsdottir, who seems to be responsible for half of LA's most popular hangouts, is at it again. Her firm Gulla Jonsdottir Design recently opened Red O, a Mexican Restaurant in West Hollywood that brings the traditional fiesta-style aesthetic of so many So Cal Mexican eateries up to date.

Outside, the restaurant has gigantic glass walls clad with a scrim composed of a series of shard-like steel pieces. Inside, the open space is a free-flowing combination of billowing white fabrics, dark woods, dark leather furniture, large chandeliers, brass bells, communal tables and banquets, curvilinear walls, and enough sculptural pieces to make your head spin. A 14-foot communal table made of solid walnut and bronze sits in the main dining room, alongside a bar surrounded by handmade leather swings.

"It's kind of like a holiday for a day," said Jonsdottir, who lived in Mexico for a couple of years and was able to draw from that experience for inspiration. "People feel like they're on vacation," she added. **SL**

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CATCH OF THE DAY

Brooke Hodge, who was laid off about a year ago as LACMA's curator of architecture and design, has just started work as director of exhibition management and publications at UCLA's Hammer Museum. It's an administrative job, said Hodge, but within the curatorial department—and a smart move for the Hammer, to say the least. Could it be that the Hammer, which has recently hosted blockbuster architecture and architecture-related programming featuring the likes of **John Lautner**, **Greg Lynn**, and **Rachel Whiteread**, is hoping to take the architecture mantle from the depleted MOCA? While MOCA, which has no architecture curator, is still holding onto its outpost at the Pacific Design Center, all signs point to yes. Meanwhile, Hodge has nothing but praise for the small museum, telling *AN* that it has "the most interesting programming in contemporary art in LA and maybe even in the country."

SMOKE SIGNALS

Since medical marijuana dispensaries now seem to outnumber grocery stores in California, it was just a matter of time before architects got involved. Enter San Francisco-based Sand Studios, currently one of the city's "it" firms, which is designing a new dispensary there. The project is said to be modeled after an old-fashioned apothecary, a surprisingly retro approach for a firm known for its modern design. Even if we were thinking something more **Damien Hirst**, we're beyond excited to see their take. The news comes at a time when LA is cracking down on its pot palaces, closing hundreds at a time. Could this be the venue where San Francisco really takes the architectural baton from its southern rival?

CAN'T TAKE MY EYES OFF YOU

Reports of the admiration-fest between **Brad Pitt** and **Frank Gehry** go back to at least 2001, when the actor asked the architect to design a wine cellar for his \$5 million vintage wine collection. Then there was the 2005 report that Pitt was an informal apprentice in Gehry's offices, learning about CAD and possibly co-designing a skyscraper in Brighton, England. (Gehry would only cop to a phone call and a dinner.) Then, Gehry's name showed up on the select 2009 shortlist for *Make It Right*, Pitt's New Orleans housing adventure. And now, one of our reliable sources tells us that Brad is back at FOGA working as a part-time intern.

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the museum to the street. "We see museums requiring more space for connecting to communities, in addition to spaces where people have visceral connections to art." Another aspiration for the firm, he added, is incorporating the landscape and natural light into the traditionally hermetic world of art museums. "We arbitrarily separate the urban context from the natural context," Dykers said. "Part of our thinking is that those two need not be so clearly segregated, and that one can be aware of the surroundings even in a densely packed urban landscape. San Francisco is one place where you are always aware of the natural environment—there's the shifting topology, the seismic qualities, and even the fog."

The trick will be getting those elements into a densely packed infill lot, shadowed by the hotel towers of the W and the St. Regis. The city recently signed off on a swap where the museum will build a new firehouse to replace one on Howard Street, giving the building a little more frontage on a main thoroughfare. In terms of size, the new addition will be about two-thirds the size of the existing 225,000-square-foot brick edifice, designed by Mario Botta in 1995. The addition is anticipated to open in 2015.

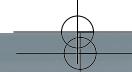
LYDIA LEE

OSLO-BASED FIRM SCORES \$250 MILLION MUSEUM EXPANSION

Snøhetta Storms SFMOMA

Two months ahead of schedule, SFMOMA announced its selection of Snøhetta for the institution's \$250 million expansion, bringing to a finale the closely-watched competition for the landmark museum project. The New York- and Oslo-based firm, led by Craig Dykers and Kjetil Thorsen, won the commission over three equally accomplished contenders: Foster + Partners, Adjaye Associates, and Diller Scofidio + Renfro. The addition will be the firm's first building on the West Coast.

Snøhetta is perhaps best known for its dramatic opera house in Oslo, which, by the museum officials' own accounts, was the building that sealed the deal for them. In an interview, Dykers gave *AN* a glimpse of what might be forthcoming in a design, speaking about the importance of opening up



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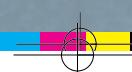
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Seven floor-to-ceiling sliding doors make the new event space especially versatile. Below: The exterior is coated in a self-flashing membrane called WetSuit.



JOSHUA WHITE

MAK MANSION continued

from front page was paid for by the Austrian government, which funds the MAK Vienna.

The upstairs is a plain rectangle cantilevered 8½ feet from the face of the garages below. The 750-square-foot room has blank white walls, a light-gray epoxy-coated floor, and 11-foot-high ceilings. A single wall attached to a lower projecting ceiling creates a proscenium frame within the otherwise blank box. The volume is essentially neutral, and can become just about anything, from a dining room to a gallery to a theater stage.

What makes this flexibility possible is a set of seven floor-to-ceiling sliding doors that, when moved to one side, create a 34-foot-wide opening. The doors are made of an oversized structural polycarbonate similar to Polycarbonate, but with the insulating property of double-paned glass. With the shades raised, and the doors closed, natural light suffuses the space. With the doors open, the room becomes a terrace.

A gap of just 12 feet separates the addition from the rear of the 1939 structure.

The connection between old and new is therefore intimate. Yet Ferguson, who oversaw a staged, seven-year restoration of the four-plex, was careful to craft a design that neither "competes nor fits in with the Schindler."

So while the garages below are white, the exterior of the addition is black; where the upstairs is almost completely flat, the main building is a dizzying complex of interlocking blocks.

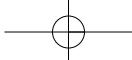
Schindler's spirit is very much alive here, especially in the use of light to create space. In one respect, however, Space International has been more literal in its interpretation. The exterior of the addition is coated in

WetSuit, a self-flashing membrane that is sprayed on and dries almost instantly. While it is typically used as below-grade waterproofing, for the Mackey garage the architects used the product much the way Schindler used composition asphalt roofing to clad portions of his famous DeKeyser residence.

Now that it's open, the new space will allow the MAK Center to inject a series of non-residential programs even further into the skein of residential Los Angeles. In a sense, the second story advances Schindler's view of a house as a bohemian enclave, subverting conventional domesticity and design. **GREG GOLDIN**



MIMI TELLER



September 24, 2010

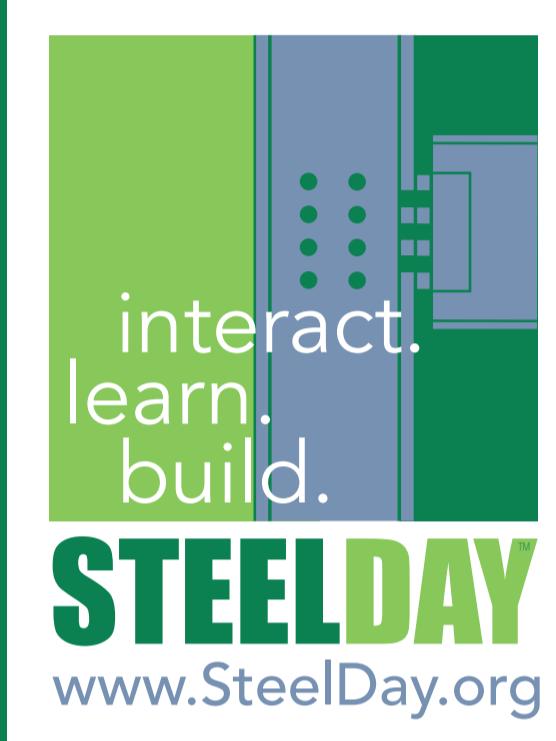
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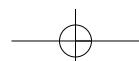
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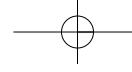


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Downtown LA firm B+U specializes in fabric structures that transform everything from tiny residences to entire cities. Their latest, an addition to the Frank and Kim Residence in Pasadena, adds intricacy and complexity to what was a fairly ordinary midcentury home. It's one of the most exciting residential projects in a usually much more historic-minded city.

The project, set at the end of a long driveway in the woods of Pasadena, was originally intended as just a bathroom renovation. Things changed when the owners got excited about the possibilities offered by this innovative firm—a dream scenario for most architects. Now the project includes new master and pool bathrooms,

a new kitchen, new solar paneling, a dynamic new concrete and fabric garage, and the highlight: an amazing steel and fabric canopy structure that defines the home's entry, becoming both social and event space while providing rain and sun protection.

The canopy's angular, branching geometries, which resemble nearby trees and echo the angles of the house, are made from pre-cut steel pipes welded together on site. Attached to this system is a white fabric material made from silicon-dipped fiberglass. At night, carefully arranged LED lights make the structure glow from within and bounce the light around the project.

The canopy is set over a new pathway of landscaping, also overseen by the firm, that snakes under and around the canopy. Just next to the canopy, the new garage with a green roof is made of an angular concrete skeleton with sliding gates also made of fabric, giving a sense of sculptural lightness and allowing it to glow at night.

Above and below, right: The new entrance canopy is made of steel pipes and a silicon-dipped fiberglass material. **Below, left:** The new kitchen is intentionally simple with glass sliders, stone surfaces, and wood floors.

The steel installer, Thomas Osinski, also worked on the Disney Hall, while the firm's partners, Herwig Baumgartner and Scott Uriu, met while working at Gehry Partners. They do not shy away from the experimental lessons they learned there. Other firm projects utilize wave patterns, vector diagrams, bending steel and wood, and bright colors.

The interior renovation of the project is minimal, using elegant stone and wood surfaces and opening up the space with large new windows and sliders. But it's the new entryway that will really put this firm on the map, and make this house the talk of a town not usually known for contemporary architecture. **SL**



JOSHUA WHITE

STEPHEN KANNER,
1955-2010 continued from
front page

When Stephen graduated from Berkeley, he came to visit me at my office to show me his work from school. I was extremely impressed with his design ability, his personality, and self-confidence, and I knew that someday this young man would become a successful architect. He proved me correct in a very short time.

The Kanner Architects firm was founded by Stephen's grandfather, Herman, in 1946. After he passed away, it continued under the leadership of Chuck Kanner. When Steve joined his father as partner, the firm grew exponentially. His work started popping up on Montana Avenue in Santa Monica and in Westwood Village, and began receiving design awards. By the time he was 43, he was named a Fellow of the National AIA. This was followed by his being chosen to become president of the Los Angeles Chapter of the AIA. As president, one of his goals was to bring more young architects into the chapter and to encourage architectural students to join the student chapter. He knew that the future of the architectural profession and the AIA depended upon its youth, and he was a wonderful role model.

Together with Bernard Zimmerman, "the great inspiring idea person," as mentor, Steve acted as facilitator, hosting meetings at his office of a group of other young architects to plan a series of exhibits that were held at the PDC during

West Week. Beginning in 1994 with *100/100*, followed by *New Blood/101* and *Millennium*, these exhibits showcased the talented work of young Los Angeles architects. In 2001 the dynamic duo of Steve and his friend and colleague Joe Addo spearheaded the opening of the A+D Museum. It was Steve's tenacity that kept the A+D going as it moved from location to location—from the Bradbury Building to Santa Monica, to the Sunset Strip, to the first Wilshire Boulevard location, and now to its present permanent home on Wilshire, across from LACMA. He had the ability to find kind, generous, people who donated space, and whose time, expertise, and energy made it all possible. He was also somehow able to convince people of the importance of the A+D. This was accomplished because he provided the example of giving his own time and energy so generously and with such enthusiasm and grace.

I remember in 2003, when Steve and the A+D invited me to create a retrospective exhibit of my work from 1953 to 2003. He not only encouraged me, but he put together a team willing to generously donate their services to make it happen. At the time, when I felt that with such an ambitious project we might not meet the deadline for the announced opening, Steve and I experienced a role reversal. He became the mentor, confidently saying, "we will make it, we will definitely make it." And through the perseverance of Steve and his excellent team, we had an opening, on



COURTESY KANNER ARCHITECTS

schedule, attended by some 300 people. He was a strong, positive thinker, and that, along with all his other wonderful traits, is what made Stephen Kanner so special. It is my hope that all the love and attention that Stephen poured into the A+D will ensure its continuing and becoming his greatest legacy.

Along with all these efforts, Steve also made time for other community involvement, including serving on numerous design review boards. He seemed to have endless energy, and he performed so effortlessly with his calm, confident, and pleasant demeanor. His practice continued to grow as well. He had a staff as large as 50 employees at times, and he maintained an excellent design level, continuing to win awards, publication in many magazines, several books, and two monographs.

Stephen had laid the groundwork in such a short number of years for all he did. With his great enthusiasm, intelligence, and love of architecture, we can only imagine what he might have accomplished in the next 30 years.

CALIFORNIA ARCHITECT
RAY KAPPE IS THE FOUNDING
DIRECTOR OF SCI-ARC.

FIRST DIBS continued from front page
commission, a complex project that involves the repurposing of a 1939 printing plant and doubling its 48,000 square feet through an addition.

"We feel that they are the right firm for the project," said BAM/PFA director Lawrence Rinder. "We were very impressed with their design for Lincoln Center and the Boston ICA [Institute of Contemporary Art]. Both of those projects have programmatic requirements that are pretty restrictive, but they are also extremely permeable to the urban environment. They clearly have a great affinity for cultural projects, and it is clear that their design solutions arrive out of the particularities of each situation."

DS+R, who will be working with San Francisco firm EHDD as the architect of record, was picked over Tod Williams Billie Tsien Architects and Ann Beha Architects. "This is a blended project of new and old, and a threshold project of art and film, as well as city and campus," Liz Diller said.

"There's the potential of mixing these populations and audiences, which is kind of thrilling."

As part of the evaluation, each firm was asked to sketch a couple of concepts. DS+R presented one design where the art museum is located in the repurposed printing plant, a sculptural addition houses the film archive, and the two are connected through a rooftop landscape. A second, more intricate design splits the galleries between the "industrial shed" and the sculpture, but also places a modern version of the shed on top of the sculpture. Then the two are connected by a diagonal shaft, a circulation corridor that is transparent to the street. "We haven't got a response to either design yet, but they must have liked something they saw," Diller said. About half of the \$95 million budgeted for the project (the Ito design was estimated at \$200 million) has already been raised, and the anticipated completion date is late 2014.

LL

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THE ARCHITECT'S NEWSPAPER AUGUST 4, 2010



PLANS HELD UP FOR FIREBOAT MUSEUM IN SAN PEDRO

be propped up on a cradle structure. The powerful propellers and machinery of the boat's underside will be visible, and patrons can scale the museum's levels to see the rest of the boat.

Beyond the "billboard" facade, the rest of the project, with a 7,500-square-foot footprint, will be understated so as not to overpower the boat itself. The museum's other three sides will be covered with aluminum rods and dotted with portholes.

At an estimated \$6 million, this design is a steal, according to its architects, who believe that a project of this magnitude would normally cost \$10 million. The excavation itself will cost nearly \$2 million, Hodgetts quoted.

In tune with the project's aim for LEED certification, the firm plans to use chilled water beams limited to the areas occupied by visitors. The estimated completion date is uncertain because nothing can move forward until the state of California's budget can furnish the promised funds for the project. **ZEN VUONG**

vessel. The firm will etch a life-sized copy of Old Fire Boat No. 2's original blueprint on the glass.

The reflective quality of the glass will create an opaque surface from a distance, pointed out principal Craig Hodgetts, providing "a two-stage experience."

"And, turning the museum inside out," added fellow principal Ming Fung.

Once closer, visitors will see the boat as though it were floating on water: The ground will be excavated about 10 feet, and No. 2 will

be propped up on a cradle structure. The powerful propellers and machinery of the boat's underside will be visible, and patrons can scale the museum's levels to see the rest of the boat.

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IT'S ABOUT TIME continued from front page among other matters.

This marks the first overhaul of codes since their last revision in 1946, points out Senior City Planner Alan Bell, who is overseeing the process. All subsequent changes to the code have been incremental, he said.

The effort was a major initiative of former Los Angeles Planning Director Gail Goldberg, who resigned a few days after they were reintroduced. Bell will carry on efforts to reorganize the department into new geographic areas and new sub-departments, eliminating redundancies. "This will streamline things and also help produce better projects," said Goldberg, who lauds the idea of project-tailored zoning.

These efforts are especially important now that the city planning staff has been reduced by 40 percent, said Bell. "We have to do things differently," he explained. "Things have to be more effective and efficient."

The amendments focus on simplifying the city's zoning codes, rendering them clearer, more standardized, and up-to-date. Currently, projects in LA often stall for months and even years.

Key changes include elements such as creating consistent timelines for land-use approvals; making zoning review more flexible and consistent; allowing for abbreviated review processes for minor deviations from the zoning code; creating consistent procedures for modifying existing projects; and streamlining zoning

approval for projects that meet specific plan standards.

"This is really, really good stuff," said Planning Commission President Bill Roschen, only the second architect to serve in that position. He and others seemed encouraged by the prospect of projects undergoing planning in a more predictable and expedited manner. "Anyone who has gone through a project knows it's a nightmare, taking six months to a year," said Father Spencer Kozios, another member of the commission.

While some doubters wondered if the changes would precipitate too much development or allow for too little oversight, most welcomed the long-overdue changes.

"Just because things take more time doesn't mean they're more thorough," pointed out Bell, referring to the many contradictions and the outdated language of the postwar codes. "You can spin your wheels looking at the wrong things."

As for the perennial development question, "Things grow inevitably," pointed out commission member Diego Cardosa. "But you can guide growth." Bill Roschen added that making development easier is not a bad thing. "We're not predisposed to more or less development," said Bell. "This is just process reform."

The amendments will be formally presented to the city planning commission this fall, and if things go as planned, voted on by Thanksgiving, according to Bell. **SL**

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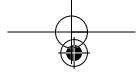
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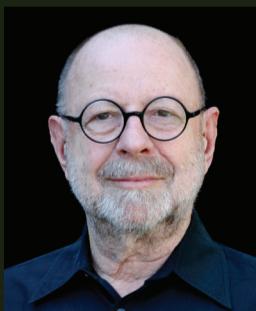
Kathryn Gustafson,
ASLA



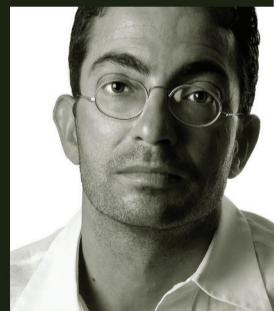
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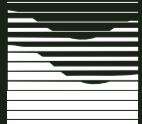
Mia Lehrer, FASLA



Peter Walker, FASLA

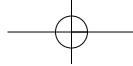


Vladimir Djurovic,
Int'l ASLA



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Top: The port cochere is supported by distinctive V-shaped columns. Middle: Bands of greenish LED lights give the building presence from the highway. Bottom: The roof deck is generous and well-lit, with enviable views.

RMA PHOTOGRAPHY



The suburban office building is an exercise in formula. It's built with standardized floor plates, hall sizes, and floor heights, and generally fits into a simple square or rectangular envelope that is manageable for any developer. Bland and predictable for those working or living nearby, the suburban office building is modernism co-opted by the corporation to deadening effect.

A new project designed by AECOM—not exactly a subversive firm with its thousands of employees and fairly typical corporate resume—works within that standardization, but makes subtle changes creating something intriguingly new. Here, a combination of interesting moves stand out all the more against its more generic elements, giving a boost to its location in a faceless office park in downtown Glendale that would make any lover of urban space cringe.

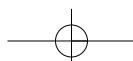
The exterior of the building has a cube-shaped envelope with a flat profile and a mullion-less mirrored glass curtain wall, much like offices we've seen from suburban Houston to Anaheim. But within this sheer envelope the firm carved holes into the typical scheme, both literally and figuratively. Raising the envelope above and over the entry, they created a sleek port cochere and

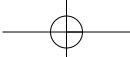
supported it with dramatic chevron-shaped columns that give the heavy structure a feeling of lightness and minimize the sense of an imposing block. The glass facade also steps back from the exterior envelope (made of surprisingly thin, fiber-reinforced concrete), playing with expectations of weight and solidity and again making the typical form feel much lighter. It establishes that neat balance of different, but still familiar. In back, the firm carved out a roof deck with a floating canopy, all painted lime green to make it conspicuous and fun. At night the building stands out even more thanks to its thin, dramatic bands of greenish LED lighting; the thin strips further demarcate the strategic cuts in the facade. As the back of the building touches the ground, a loggia connects it to a new paved courtyard and to the complex's other buildings, helping create a new urban space where there was basically nothing.

Inside the building is not avant-garde, but subtle touches make it feel quite modern. A lime green surface over the elevator bank, for instance, shimmers and provides texture and depth, an effect created by covering a gradient pattern with translucent glass over a mirrored surface. Stainless steel panels wrap

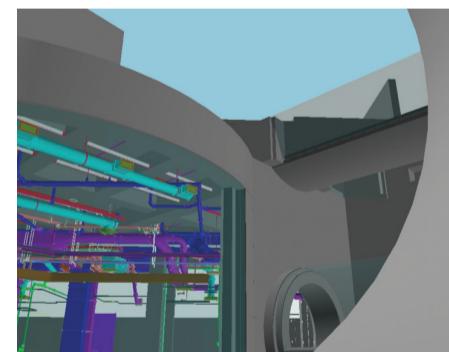
around the entry desk, while frameless, linear LED lights shoot through the ceiling. Floor-to-ceiling glass makes the space an extension of its exterior. A similar palette is repeated on the roof deck, where lines of LEDs and lime green metallic panels work together with an extraordinary view. The office spaces, meanwhile, are open and unencumbered, at least for now. But while the building is effective and progressive, it hasn't struck a chord in Glendale. It was completed late last year, but as of our printing the developer, Bob Goodwin, has yet to lease any space. The firm is now trying to sell the building. This fine project is among several recent architecturally successful LA buildings to be left out in the cold by the market. Big name architecture firms built luxury offices, condos, and retail centers at the height of the real estate boom only to run into a dead market once they were complete. The culprit, stresses Goodwin, is not that people are scared of good architecture. They're scared of the prices that come with such architecture. Clearly it's time for developers and architects to figure out a way to produce great architecture at prices that make more sense.

SL





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Civic Structures
Preservation/Modernization
Parking Structures
Seismic Retrofit/Repair
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California Science Center Phase II

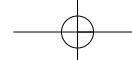
Constructed utilizing a BIM model created by Morley, the 170,000 sf Phase II Expansion of the California Science Center features science museum exhibits, administrative office space and back-of-house support spaces. The exhibits include living habitats, interactive museum elements and Ecosystems, featuring a 188,000 gallon kelp forest tank.

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THE ARCHITECT'S NEWSPAPER AUGUST 4, 2010

THIS YEAR'S MOST VERSATILE FAUCETS, FIXTURES, AND MORE
BY JENNIFER K. GORSCHE

IN THE FLOW

1 WOLO
WEBERT ITALIAN
DESIGN

Available to the North American market through Elkay, Webert's aerodynamic Wolo series is low-lead compliant and meets EPA WaterSense certification guidelines for lavatory faucets. Also available for shower systems, the collection has chrome, satin gold, and matte black and white finish options.

2 WATERLESS URINAL
NEO-METRO

The Waterless Urinal furthers Neo-Metro's sustainable line of products by operating without water and without chemical cartridges that end up in landfills. Stainless steel naturally reduces bacterial buildup, and the company's Enviro-Glaze powder coatings can be customized. Third-party certified as eco-friendly, the system can contribute to LEED points.

www.webertusa.com
www.elkayusa.com

3 VERO BLACK
DURAVIT

Duravit's classic Vero collection has been reinvented in a high-gloss black ceramic, giving the angular forms of washbasins, toilets, and bidets a more sleek appearance. Meant to complement black-and-white color schemes, the collection is part of several new high-gloss and black pieces from the manufacturer.

www.duravit.com

4 PLIÉ TOILET
KALLISTA

The new Plié toilet features a seamless form that sits flush to the wall, making it ideal for contemporary interiors and easy cleaning. The high-efficiency design is WaterSense certified, with a top-mounted solid brass flushing mechanism offering 1 or 1.6 gallons per flush.

www.kallista.com

5 LUMINIST VESSEL
SINK
TOTO

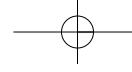
TOTO's Luminist vessel sinks are as eye-catching as they are durable. Made of proprietary hybrid epoxy resin that doesn't release VOCs during production, the translucent vessels are heat-, impact-, and stain-resistant. Available in round and rectangular shapes, the sinks have an integrated energy efficient LED lighting system.

www.totousa.com

6 ADAGIO CHAISE
LOUNGE
STONE FOREST

Stone Forest's Siena collection is hand-carved from Siena Silver-Grey marble, allowing the stone's characteristics to come through without embellishment. The 700-lb. Adagio Chaise curves with the contours of the body while absorbing ambient room temperature or warmth from the sun.

www.stoneforest.com



7 FS3 SHOWER
VOLA

The latest evolution in Vola's line of freestanding shower fixtures, the FS3 offers a slender silhouette ideal for a minimalist, or any modern, bathroom. The fixture integrates high-tech features including thermostatic and pressure controls. Like the FS1, the fixture was designed by Aarhus Arkitekterne A/S and is available in polished or brushed chrome or brushed stainless steel.

www.vola.dk

8 SADE
GRAFF

Graff is expanding its Trends line of bath faucets with the Sade, a curved flat-edge spout and complementary handles. Lavatory faucets come in two finishes with single-handle, widespread, wall-mount, and floor-mount models. Coordinating sets for tub and thermostatic showers are also available.

www.graff-faucets.com
www.dwny.com

9 LOT WATER DISPENSER
DORNBRACHT

Dornbracht's new line of hot water dispensers aims to eliminate the clinical look in the kitchen with styles to complement the Tara and LOT collections created by Sieger Design. Both faucets are available in hot water or hot-and-cold models, which are designed for use with the InSinkErator water filter and tank set.

www.dornbracht.com

10 REFLECT SHOWERHEAD
REFLECT

Using a cavity of water to heat its reflective surface, the Reflect showerhead prevents condensation from forming even in a steamy room. The result is a patent-pending showerhead and non-fogging shower and shaving mirror suitable for residential and commercial use and made in the U.S.

www.reflectshower.com

11 NOVA PODIUM FAUCET
CIFIAL

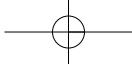
The Nova Podium lavatory faucet is a lead-free, all-brass design that can withstand more high-traffic use than faucets that use plastic components. Competitively priced for residential and commercial bathrooms, the single-handle faucet can be specified with a low-flow aerator to earn points toward LEED certification.

www.cifialusa.com

12 TWIN
VISMERAVETRO

Designed by Idelfonso Colombo and Daniele Di Vito for manufacturer Vismeravetro, the Twin creates space in which to store bathroom items and appliances, transforming the shower stall into a useful piece of furniture. Made of tempered safety glass, anodized aluminum, and a mirrored silver finish, the cabinet is 160 by 80 by 195 centimeters.

www.vismaravetro.it



THE ARCHITECT'S NEWSPAPER AUGUST 4, 2010

BY SAM LUBELL AND LYDIA LEE



SECOND TIME IS A CHARM

These days, the adaptive reuse of old offices, factories, and warehouses is simply the right thing to do. Tearing down and starting over is so 2007. More to the point, adaptive reuse is greener than any new sustainable building; and with the public clamoring for authenticity and governments handing out tax breaks and plan expediting, it makes significant financial sense, too. Not surprisingly, developers are embracing the reuse option, which has been a rare boon for architects. So while new building is still on life support, building from what already exists is having a heyday.

For this year's Developer's Issue, *AN* turns a spotlight on eight inspired re-adaptions that extend good designs into designs to last even longer.



FOURTH AND LINDEN

Architect: Studio One Eleven

Developer:

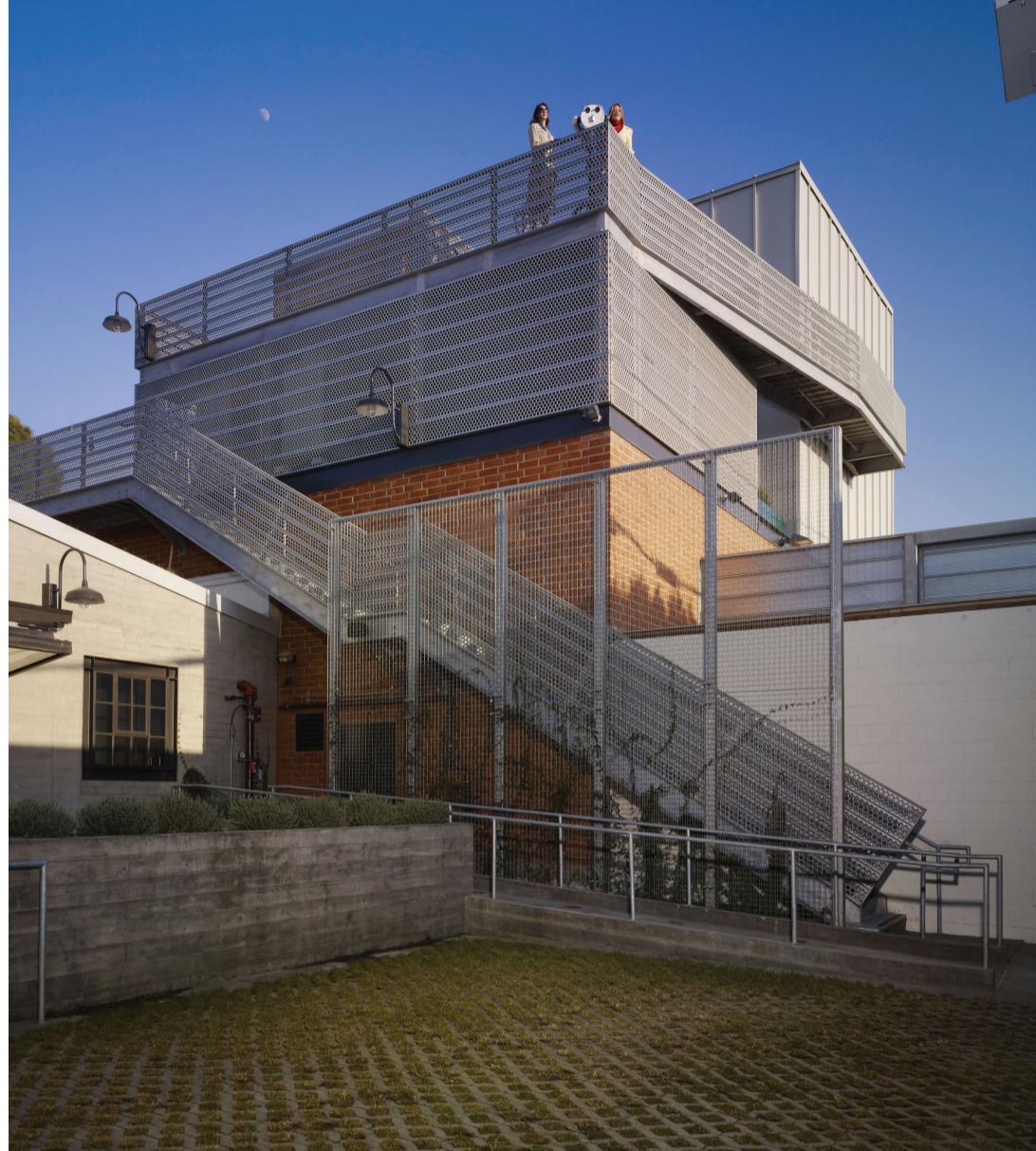
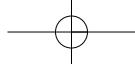
East Village Partners

Location: Long Beach

The project, funded in part by a \$350,000 facade-improvement grant from the city of Long Beach, subdivided a single derelict warehouse into three distinct buildings for office and condominium uses. With a beautiful frieze and other art deco highlights still intact, the trio complement each other while retaining their gritty, industrial character. Interiors are raw shells featuring exposed brick and block walls, concrete floors and wood truss ceilings with skylights. "When we bought the building it was drywall, carpet, gypsum, and drop ceilings," said Studio One Eleven principal Mark Bohn. "We peeled all this away and discovered a beautiful patina." To encourage interaction between tenants, a variety of landscaped outdoor spaces are incorporated into the project, including a shared courtyard with meeting space, a lushly landscaped paseo, and a parking court.



EVAN KELLY



BENNY CHAN/FOTOWORKS



NATIONAL TYPEWRITER COMPANY STUDIOS

Architect:

Shimoda Design Group with Andy Waisler

Developer:

Undisclosed

Location:

Santa Monica

The project consisted of knitting together two mid-century, light industrial buildings in Santa Monica to create a production studio for one of the most high-profile clients in the city. The firm blew a hole through the center of both structures and united them through a large kitchen. Open and informally divided, the space is designed to encourage interaction and creativity, a goal furthered by two exterior courtyards on the ground, a roof deck, and a green roof. The architects took the buildings down to their bricks and rebuilt everything "in a flavor that was vernacular," said Joey Shimoda of Shimoda Design Group. New elements hide in plain sight: "Whatever our interventions

were, it wasn't apparent that it was an alteration," he said. New large steel windows with wire glass front the work areas; steel frame doors divide spaces; existing concrete floors were redone; wood floors were installed upstairs; industrial planking flanks exterior stairs, guard rails, and an exterior bridge; and walls consist mostly of brick, concrete block, and recycled lumber. Light fixtures are mostly wall mounted on the perimeter to be less conspicuous. In total, the project includes an art studio, a recording studio, video editing rooms, a screening room, and offices.



ROB WILLIAMSON



MALIBU LUMBER YARD

Architect:

Phillip Trigas with RTK Architects

Developer:

Richard Weintraub and

Richard Sperber

Location:

Malibu

courtyard with an upper-level mezzanine notable for its rounded corners, which, said Trigas, make the second floor "breathe more" and open to more views. The project maintains all stormwater runoff through bioswales under its wooden deck. Other contributors include Marmol Radziner, who re-purposed two sheds on the site into new stores. "It's not a singular strip mall, but a collection of buildings that engage you from outside and draw you in," said Trigas.

Architect Phillip Trigas masterminded the transformation of the former Malibu Lumber Yard—a faceless collection of drywall and glulam sheds—into a vibrant and elegant 30,000-square-foot shopping center. The design retains the perimeter walls of the existing main structure, but Trigas clad the space with dark ipe wood slats, supplemental steel beams, and wood framing. Inside that shell, the project centers around an ellipse-shaped

THE ARCHITECT'S NEWSPAPER AUGUST 4, 2010



COURTESY ROCKEFELLER PARTNERS

EL DORADO LOFTS

Architect: Rockefeller Partners
Developer: Goodwin Gaw
Location:
 Downtown Los Angeles

Thanks largely to its generous financial incentives for adaptive reuse, downtown Los Angeles has become a hotbed for conversion development. One of

the newest such projects is Rockefeller Partners' El Dorado Lofts, the transformation of an historic Gothic/Art Nouveau hotel in LA's Old Bank district into residential units. With a green-glazed brick facade, extravagant iron cornice, and floral terra cotta detailing, the El Dorado is highlighted with a Gloria Swanson lobby, complete with grand staircase ascending up a lofty

double-height space. Tiles from the Pasadena-based Batchelder Tile Factory were found on the walls and lobby columns, the most intact example of early 1900s Batchelder work in the world. Offsetting the nostalgia, rooms and hallways include exposed concrete beams and walls combined with new, but hefty, steel windows and doors.



STEPHEN MILLER

THE RESERVE

Architect:
 Henneberry Eddy Architects
Developer:
 Harsch Investment Properties
Location: Portland, OR

Located at one of Portland's busiest intersections, a curvy 1950s building has been released from jail. Henneberry Eddy Architects removed the heavy iron bars on the windows and added a new glass penthouse when they transformed the former

Federal Reserve Bank, designed by local modernist champion Pietro Belluschi in 1950, into a five-story office space. Although the structure was not a historic landmark, it was impressive enough that the architects followed the Secretary of the Interior's standards for rehabilitation, repeating the white marble and curved lines of the exterior in the new lobby that had been subject to a "bad '80s" renovation. They also moved the main entrance to the more accessible west side, giving it an updated visual identity

with a long mural of fritted glass displaying a blown-up detail from a dollar bill. One of the bank's original functions—taking old money out of circulation and shredding it—also gets a wink: The elevators' back walls are glass panels embedded with shredded bills. "With the security barriers gone, what was a dead zone is now a very animated area," said principal David Wark. "The building is part of the energy of that neighborhood—it produces energy now."



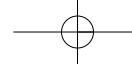
COURTESY RINEHART HERBST

WOODBURY ARCHITECTURE SCHOOL

Architect: Rinehart Herbst
Developer:
 Woodbury University
Location: San Diego

The firm Rinehart Herbst took a vacant, blighted, former hardware building in the city's Barrio Logan and transformed it into Woodbury University's San Diego satellite facility serving 150 students. The program included an architecture library, a metal/wood shop, CAD/CAM milling facilities, computing rooms, and, of course, architecture studios. With a tight three-month timeline and a very small budget, minimal interventions were all that was possible, and so the architects left the building's industrial frame intact but did replace electrical, lighting, and mechanical systems, including a displaced air system that principal Todd Rinehart

calls "a glorified swamp cooler." They also installed modern components like polycarbonate glazing and some new skylights to bring in more daylight. A new facade is composed of mylar-and-aluminum mesh as a shading device to keep out excess heat. A bold paint scheme helps to bring the whole project up to date.



THE STATION

Architect: Lloyd Russell
Developer: Sam Chammas
Location: San Diego

The Station Tavern and Burgers in San Diego's South Park neighborhood is sited on a block where once the 30th Street trolley passed through. Russell responded to that in his design, from the building's triangular shape that resembles a train station to the pieces of original track that trim the property. Roll up

doors neatly pocket into the ceiling, and a redwood lath adds texture and sound-proofing to the ceiling, evoking the old plaster-and-lath technique that was discovered during demo. Elements of the original building were salvaged and incorporated into the design: The outdoor space includes an old-school tower articulated with solar panels, while an outdoor patio evokes a train platform "in case the trolley ever does come by again," Russell said.



DAVID HARRISON



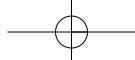
BILLY HUSTACE

FORD ASSEMBLY PLANT

Architect: Marcy Wong Donn Logan
Developer: Orton Development
Location: Richmond, CA

Designed by Albert Kahn in 1931, the behemoth quarter-mile-long, half-a-million-square-foot building, with massive sawtooth skylights, not only made cars, but also tanks during WWII. The second time around, the architects made as few visual interventions as possible. Major new moves include a white, sculptural steel stair that cuts from the first floor to the roof; new glass and casements in the spirit of the original; and a grid of colored

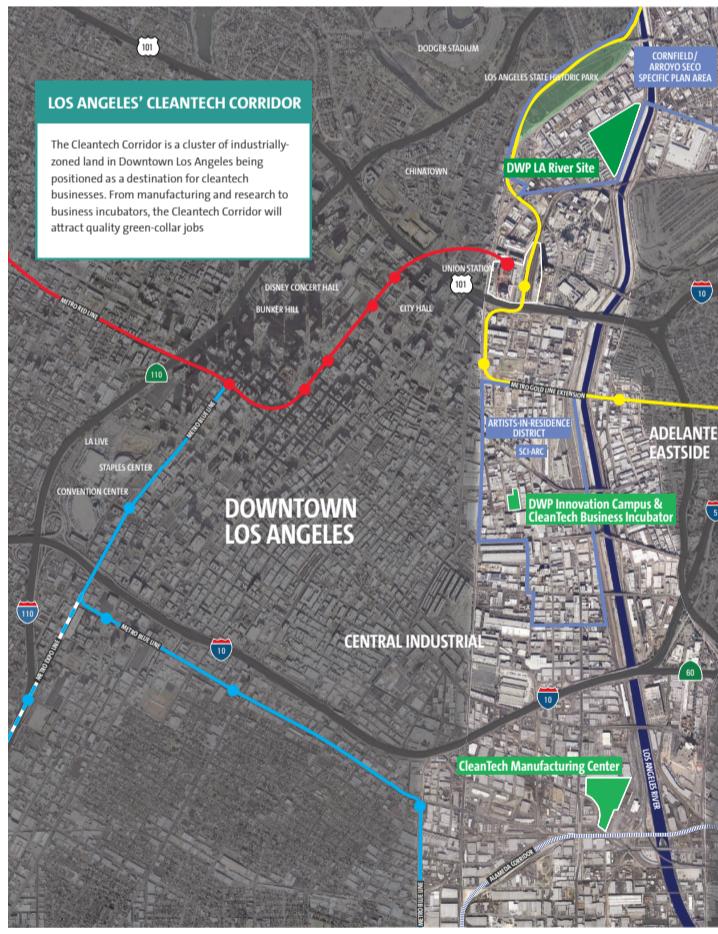
"streets and alleyways" to organize the space without walls. "We tried to put our stamp on the building without covering up the historic beauty of it," said Marcy Wong, principal at Marcy Wong Donn Logan Architects. "It's pretty hard to cover up anyway, because it's 525,000 square feet." Salvageable portions from Kahn's day were consolidated to read as intended, with steel casements and wire-fortified glass. The building is now used by a number of companies including Sunpower Corp, a solar company, and Mount Hardware, a mountain gear retailer. Other areas of the building are available for retail use and public events.



Los Angeles Cleantech Corridor & Green District Competition

An open ideas competition sponsored by **SCI-Arc** and **The Architect's Newspaper**

Entries due September 30, 2010



LOS ANGELES CLEANTECH CORRIDOR MAP. IMAGE COURTESY CRA/LA.

Competition Launch: August 1, 2010
Registration Deadline: August 15, 2010
Submission Deadline: September 30, 2010

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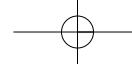
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AUGUST/SEPTEMBER 2010

AUGUST

WEDNESDAY 4
SYMPOSIUM
Building Information
Modeling Analytics
8:15 a.m.
University of Southern
California
Exposition Blvd. and
South Figueroa St.
Los Angeles
Arch-pubs.usc.edu/
bim-analytics

THURSDAY 5
FILM
Visual Acoustics:
The Modernism of
Julius Shulman
(Eric Bricker, 2009), 83 min.
6:00 p.m.
AIA San Francisco
130 Sutter St.
www.aiasf.org

FRIDAY 6
EXHIBITION OPENINGS
China Modern: Designing
Popular Culture, 1910–1970
Pacific Asia Museum
46 North Los Robles Ave.
Pasadena
www.pacificasiamuseum.org

Supernatural
Jancar Gallery
961 Chung King Rd.
Los Angeles
www.jancargallery.com

SATURDAY 7
EXHIBITION OPENINGS
Marshall Lewis
Architectural Illusions
James Gray Gallery
2525 Michigan Ave.
Santa Monica
www.jamesgraygallery.com

Prints by Paul Klee (1946)
San Francisco Museum of
Modern Art
151 3rd St.
San Francisco
www.sfmoma.org

EVENT
16 Years Later:
The Heart Mountain Barracks
2:00 p.m.
Japanese American
National Museum
369 East 1st St.
Los Angeles
www.janm.org

TUESDAY 10
EXHIBITION OPENING
New Edge, New Blood:
Firms Shaping the Future of
Seattle Architecture
AIA Seattle
1911 1st Ave., Seattle
www.aiaseattle.org

EVENT
Moving California Forward:
Addressing the Need for
Long-Term Structural Reform
12:30 p.m.
SPUR
654 Mission St., San Francisco
www.spur.org

THURSDAY 12
EVENT
The Birds and the Bees:
A Presidio Experience
7:00 p.m.
Presidio Habitats
Storey and Ralston Aves.
San Francisco
www.for-site.org

SUNDAY 15
WITH THE KIDS

A Sense of Balance
11:00 a.m.
San Francisco Museum of
Modern Art
151 3rd St.
San Francisco
www.sfmoma.org

FRIDAY 20
LECTURES
Jerri Allyn
Debating Through the Arts
12:00 p.m.
FarmLab
1745 North Spring St.
Los Angeles
www.farmlab.org

Arnie Lerner
Accessibility Potpourri:
History and Overview of
State and Local Disabled
Access Requirements
8:30 a.m.
AIA San Francisco
130 Sutter St.
San Francisco
www.aiasf.org

SUNDAY 22
EXHIBITION OPENINGS

Korean Funerary Figures:
Companions for the
Journey to the Other World
Life in Ceramics:
Five Contemporary
Korean Artists
Fowler Museum
308 Charles E. Young Dr.
Los Angeles
www.fowlerucla.edu

WEDNESDAY 25
LECTURE
USC School of Architecture
Faculty Pecha Kucha Night
6:00 p.m.
Gin D. Wong, FAIA
Conference Center
Harris Hall 101
University Park Campus
Los Angeles
www.arch.usc.edu

EXHIBITION OPENING
Flowers of the Four Seasons:
Ten Centuries of Art from
the Clark Center for Japanese
Art and Culture
Berkeley Art Museum and
Pacific Film Archive
2626 Bancroft Way
Berkeley
www.bampfa.berkeley.edu

THURSDAY 26
EXHIBITION OPENING

The Art of Ancient
Greek Theater
The J. Paul Getty Villa
17985 Pacific Coast Hwy.
Pacific Palisades
www.getty.edu

SATURDAY 28

LECTURE
Dean Vlahos
Schematic Design
9:00 a.m.
Wiltern Center
4780 Wilshire Blvd.
Los Angeles
www.aiasangeles.org

EVENT

Little Tokyo Walking Tour
10:15 a.m.
Japanese American National
Museum
369 East 1st St.
Los Angeles
www.janm.org

SUNDAY 29
EXHIBITION OPENING

Larry Yust
Street Art: Photographic
Elevations of Los Angeles,
Paris, and Berlin
Fowler Museum
308 Charles E. Young Dr.
Los Angeles
www.fowler.ucla.edu

EVENT
Kinetic Kreations Workshop
with Aaron Kramer
2:00 p.m.
Craft and Folk Art Museum
5814 Wilshire Blvd.
Los Angeles
www.cafam.org

SEPTEMBER

THURSDAY 2
EXHIBITION OPENING

Paul Pratchenko
New Paintings
Braunstein/Quay Gallery
430 Clementina St.
San Francisco
www.bquayartgallery.com

SATURDAY 4
SYMPOSIUM
Art in the City Conference
8:00 a.m.
Hilton San Diego Bayfront
1 Park Blvd., San Diego
www.artsandiego-fair.com

SATURDAY 11

EXHIBITION OPENINGS
Deborah Aschheim
Nostalgia for the Future
Edward Cella Art +
Architecture
6018 Wilshire Blvd.
Los Angeles
www.edwardcella.com

Einar and Jamex de la Torre
Koplin Del Rio Gallery
6031 Washington Blvd.
Culver City
www.koplindelrio.com

Combustione:
Alberto Burri and America
Santa Monica Museum of Art
2525 Michigan Ave.
Santa Monica
www.smmoa.org

SUNDAY 12

EXHIBITION OPENING

Steve Roden
In Between
Armory Center for the Arts
145 North Raymond Ave.
Pasadena
www.armoryarts.org

TUESDAY 14

EXHIBITION OPENING

In Focus: Still Life
The J. Paul Getty Center
1200 Getty Center Dr.
Los Angeles
www.getty.edu

WEDNESDAY 15

EVENTS

Residential Forum: What
Now? What Next?
1:00 p.m.
Seattle Center Fisher Pavilion
305 Harrison St., Seattle
www.aiaseattle.org

FUTURESHACK: HOW DO WE

Want to Live?
6:00 p.m.
Seattle Center Fisher Pavilion
305 Harrison St., Seattle
www.aiaseattle.org

THURSDAY 16

LECTURE
Anthony Lawlor
The Flesh of Spirit:
Art as a Way of
Sensing Ecstasy
7:00 p.m.
O'Hanlon Center for the Arts
616 Throckmorton Ave.
Mill Valley
www.ohanloncenter.org

SATURDAY 18
EXHIBITION OPENINGS
Dirk Skreber
Blum & Poe
2727 South La Cienega Blvd.
Los Angeles
www.blumandpoe.com

Alexandra Grant
Honor Fraser
2622 South La Cienega Blvd.
Los Angeles
www.honorfraser.com

WEDNESDAY 22

EXHIBITION OPENING

Taryn Simon:
Contraband
Gagosian Gallery
456 North Camden Dr.
Beverly Hills
www.gagosian.com

THURSDAY 23

EVENT
ULI California High-Speed
Rail TOD Marketplace
8:00 a.m.
Anaheim Convention Center
800 West Katella Ave.
Anaheim
www.ul-i-la.org

FRIDAY 24

EXHIBITION OPENING

Siqueiros in Los Angeles:
Censorship Defied
Museum of the
American West
4700 Western Heritage Way
Los Angeles
www.theauty.org

EVENT

Oceanside Treatment
Plant Tour and Master
Plan Presentation
1:00 p.m.
3500 Great Hwy.
San Francisco
www.aiasf.org

SATURDAY 25

EXHIBITION OPENING

Speaking in Tongues:
The Art of Wallace Berman
and Robert Heinecken
Armory Center for the Arts
145 North Raymond Ave.
Pasadena
www.armoryarts.org

EVENT

In Conversations:
Meg Linton and Tom Leeser
with Deborah Aschheim
4:00 p.m.
Edward Cella Art +
Architecture
6018 Wilshire Blvd.
Los Angeles
www.edwardcella.com

SUNDAY 26

LECTURE

Marjolijn Dijkman
3:00 p.m.
Berkeley Art Museum and
Pacific Film Archive
2626 Bancroft Way
Berkeley
www.bampfa.berkeley.edu



TIM GRIFFITH

CALIFORNIA DESIGN BIENNIAL: ACTION/REACTION

Pasadena Museum of California Art
490 East Union Street, Pasadena
Through October 31

The 2010 *California Design Biennial* tackles the theme of transformative design, surveying new strategies and technologies that respond to current economic, sociopolitical, and environmental challenges. Giving the recycled transport container fad a new twist, for example, is David Hertz's 747 Wing House, made out of parts of a deconstructed Boeing 747 and perched on 55 acres in the Malibu hills. Another 12 buildings are on view in the architecture category, included for the first time alongside industrial design, fashion, graphic design, and transportation. Instead of the usual juried competition, this year each category was overseen by a different curator, and Los Angeles design doyenne Frances Anderton took on architecture. Among her final picks was the Sava Pool in San Francisco by Mark Cavagnero Associates and Paulett Taggart Architects (2008, above), a sustainably designed public swimming pool composed of interlocking forms of exposed cast-in-place concrete, an aluminum curtain wall system, and hand-crafted tiles. Other featured architects include Daly Genik, Toby Long Design, Rob Wellington Quigley, and Michael Maltzan.



COURTESY LOS ANGELES MODERN AUCTIONS (LAMA)

GAETANO PESCE: PIECES FROM A LARGER PUZZLE

Italian Cultural Institute
1023 Hilgard Avenue, Los Angeles
Through August 31

With a career that spans more than 40 years, conceptual architect, artist, and designer Gaetano Pesce continues to brighten the world with his playful designs. From misshapen plastic vases to curvaceous La Mamma chairs—whose ball-and-chain footrests wryly comment on women's lives as domestic prisoners—the myriad designs of this Italian-born, New York-based creator are characterized by an interdisciplinary approach and a deliberate incoherence. As Pesce's motto goes: "It's stupid to repeat the same experience." Pesce's rich puzzle of work includes a sacheted rubber beach house in Bahia and collaborations with high-end furniture manufacturers B&B Italia and Knoll. Many of his boldly colored objects are products of experiments with industrial materials, as in the sculptural Dalila Tre Chair (1980, above), made of molded polyurethane with epoxy resin. For this retrospective—the first such survey of the designer's work to be shown on the West Coast—more than two dozen pieces were selected, as well as prototypes, production models, audio, and rarely seen video footage.



MORELY BAER/COURTESY ENVIRONMENTAL DESIGN ARCHIVES, UC BERKELEY

Student Union designed by Vernon DeMars & Donald Hardison, 1960. Below: Buckminster Fuller with Berkeley students and faculty.

to Wurster's more modernist approach. Other resistance moments include Sim van der Ryn's splendid personal tale of People's Park and Inez Brooks-Myers remembrance of Gorilla Graphics.

The book also reveals new information and introduces us to the leading lights of the school. I was unaware of Charles Eames' brief but important time at Berkeley until I read this book. Other figures like systems guru Ezra Ehrenkrantz and social scientist Clare Cooper Marcus gave the school its reputation for innovative thinking. During much of this era, Esherick was a wizard, bringing the perspective of practice to the whole circus. Another great influence, according to Dan Solomon's essay, was historian Spiro Kostof. This was a scholar who could speak about complex ideas in ways that civilians could grasp. In some ways, what he promoted—that history and theory were part and parcel of practice—became CED's core concern.

Clare Cooper Marcus writes about the school's controversial social factors curriculum. Aesthetes resisted it, while others must have understood it as a logical outgrowth of the Bauhaus interest in social change and decent housing. I would argue that the Bay Area became a leader in contemporary affordable housing, disabled rights, and community participation in part due to the social factors faculty and their influence.

Of course, architects are not usually writers, and the quality of the writing varies from Chuck Davis' dictated rambling to David Littlejohn's fine recollections of the Old Ark. Marc Treib's well-written essay gives the best description of the evolution of teaching design, while Michael Bell's very brief contribution captures the essence of the whole place: plurality.

But what do all these essays, analyses, and memories add up to? A nostalgic collage for those associated with architecture at Cal? A history of architectural education through the lens of one school? A way of understanding different strains of Bay Region architecture? Indeed, the book accomplishes all three, to varying degrees. It is an important keepsake and insight for anybody who hears the echoes of Wurster Hall. It is essential reading for architecture schools struggling with their curriculum and the challenge of a strong leader versus a plurality of voices. As Montgomery points out in his posthumous essay (completed by his son Peter), the heroes of the book and the college remain William Wurster and his wife, the social housing expert Catherine Bauer Wurster. For better or worse, they set the school on the path of multiplicity—it is the book's unifying theme.

No book about architecture at Cal is complete without some space dedicated to the most controversial character in Wurster Hall, Christopher Alexander, the primary author of *A Pattern Language*. He inspired committed devotees and adversaries, and there are three essays that serve as a testament to his significance. Every graduate of the school that I have ever met holds a strong opinion about Alexander. He was an academic who didn't give an inch. In this way, he serves as an antidote to the courtly Kostof. Perhaps that is what Wurster was trying to achieve—a great range of characters who would push students and each other. The editors successfully connect many voices—some polite, a few funny, and several honest. And they have found an essential truth. A plurality of viewpoints creates a stronger education, if a somewhat muddled legacy.

COMMUNICATIONS CONSULTANT KENNETH CALDWELL WRITES FREQUENTLY ON ARCHITECTURE AND DESIGN.

A NOISY PLACE

Design on the Edge: A Century of Teaching Architecture at the University of California, Berkeley, 1903–2003
Edited by Waverly Lowell, Elizabeth Byrne, and Betsy Frederick-Rothwell
William Stout Publishers, \$60.00

It is probably fair to say that most of the nation's best-known architects have been educated east of the Mississippi. Likewise, the cultural elite on the East Coast probably perceive Berkeley to be a group of lunatics teetering on the edge of the Pacific. But it is that very condition that has generated a clamor of loud and important voices. This handsome volume tries to capture history,

share the personalities of the key characters, and most importantly, reveal how architectural education evolves.

A major problem with the book may be its premise. The book celebrates the first 100 years of UC Berkeley's Department of Architecture, from 1903 to 2003. But the foundations for the College of Environmental Design (CED), which brought several disciplines together and remains

UC Berkeley's great contribution to architectural education, didn't come into being until William Wurster took over in 1953, 50 years after the school's founding.

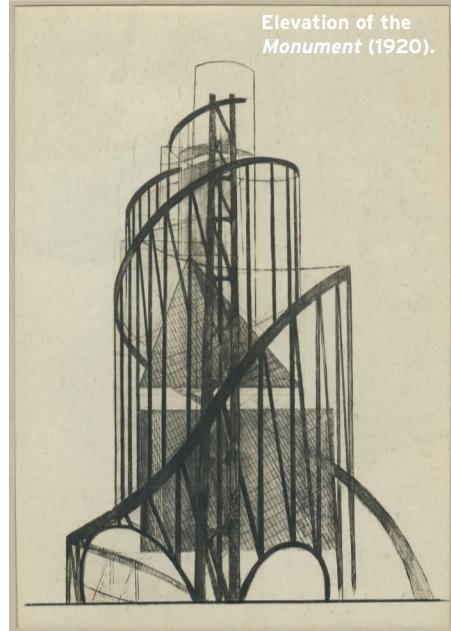
Wisely, the editors divided the 100 years into two sections. Historical essays by Kenneth Cardwell, Joan Draper, Inge Horton, and William Littman cover the first 50 years. Essays on Wurster, Charles Moore, Joe Esherick, and others cover the second half-century. Subsequent sections address topics for which the school ultimately became best known: researching the environment; teaching history, communities, and cultures; systematic approaches; ecology and building science; and the buildings themselves. These areas are laid out in the

essay "Architecture on the (Cutting) Edge" by former CED Dean Roger Montgomery, who sadly passed away before the volume was released.

In her preface, the new dean, Jennifer Wolch, says that the school's greatest contribution may have been its philosophy of addressing the larger fabric of urban life, and not just iconographic objects. The theme of student resistance—another hallmark at Berkeley—appears repeatedly and helps prevent the book from being a self-congratulatory commemorative volume. Littman brings to light the resistance to the outmoded Beaux Arts pedagogy of Warren Perry (and that of his predecessor and school founder, John Galen Howard) and chronicles the transition



COURTESY PROF. EMERITUS CLAUDE STOLLER



Elevation of the Monument (1920).

International in Petrograd. Considering the sources and significance of that 1920 project, Lynton moves on to discuss *Letatlin*, the artist's proposed organic flying machine, in the context of Tatlin's utopian vision of society. While Lynton sometimes complicates a clear understanding of Tatlin's aesthetic trajectory by analyzing it through concurrent movements in painting, political alliances, and a miscellany of tangents, the author illuminates the artist's role in a momentous social program.

Lynton, a professor of art history at Sussex University who died in 2007, opens the book with informative chapters on Tatlin's contributions to the Russian avant-garde. The reader is acquainted with the young artist's interests, including drawing, folk art, and Russian religious icon paintings. Tatlin's preoccupation with the theories of K. Danilevsky concerning dirigibles is also discussed and shown to complement the artist's love for utilitarian objects and the simple life he led as a cadet sailor. For Lynton, his subject's ability to synthesize these influences through painting predicts the emergence of Constructivism.

The author asserts that Tatlin's nautical experiences and fascination with flight provided him with a lifetime of symbols. This is not only suggested in his designs for the tower and *Letatlin*, but also in his early work as a painter, scene builder, and student at the Moscow College of Painting, Sculpture, and Architecture. According to Lynton, Tatlin began to exhibit his work regularly by 1910, and was increasingly engaged in an anti-traditional mode of painting concerned with material relationships and movement as opposed to pictorial representation. In his chapter on Constructivism, Lynton continues

to highlight Tatlin's evolving techniques of production. This provides the reader with a point of departure for the author's deconstruction of the tower's multiple layers of meaning.

Chapter 4, "Monument to Revolution," outlines the events that placed Tatlin in Petrograd, the intended site for his tower, and provides an account of how his ideas for a monument to the Revolution made their way to the public. It also supplies a brief history of Russia's tendency to memorialize great events by erecting commemorative buildings. Lynton appropriately introduces the subject of architecture here and analyzes the "aspirations of the moment" in terms of the work of Walter Gropius and the "experimental designs" developed by Rodchenko. Here the optimism of Vladimir Mayakovsky, the Russian Futurist poet, further expresses the new government's aim to give its utopian technological vision a monumental form, which Tatlin expands as a governmental building program with moving parts.

Across the chapters, Lynton concisely depicts Tatlin's motivation to work with others. This aspect of Tatlin's character is consistent with his desire to move beyond the aesthetic confines of what he termed "synthetic-static compositions" and into the larger three-dimensional space of the theater and the public realm. Furthermore, Lynton's careful review of Tatlin's academic roles suggests that his subject was clearly gravitating toward a social mission. This mission, primarily one of art education reform, builds on Tatlin's successes as an artist, as well as his recognition of the value of an icon for the new government. Tatlin's appointment as head of the art department within the Ministry

Tatlin's Tower
MONUMENT TO REVOLUTION

N. PUNIN ARCHIVE, ST. PETERSBURG

of Education under Lenin, for instance, led him to administer Lenin's campaign to eliminate the obsolete monuments of the past and replace them with monuments in support of the Socialist Revolution.

Chapter 5, "Concept and Design of the Tower," describes how the conceptual model for the tower evolves from this central role. Here, Lynton is sensitive to the magnitude of Tatlin's project, whose actual design exists only in written descriptions, front and side elevations, and two models of different scales with variable levels of material complexity. But he is also diplomatic in his discussion of the tower's inadequacies and inconsistencies. Lynton's discourse on the elements of the tower and its siting challenge us to consider whether or not the values of the symbol match up to the quality of the building. The author's own struggle to comprehend every aspect of the project's significance results in a humanized, holistic vision of Tatlin and his work.

T.A. HORTON IS A DESIGNER AT KOHN PEDERSEN FOX ASSOCIATES.

UTOPIA'S GHOST

Tatlin's Tower: Monument to Revolution
Norbert Lynton
Yale University Press, \$50.00

Norbert Lynton's "circumstantial" approach to the work of Vladimir Tatlin combines an art-historical analysis of Russia's Socialist Revolution with a symbolic reading of *The Monument to the Third International*, the visionary Russian designer's unrealized monument and headquarters for the Communist



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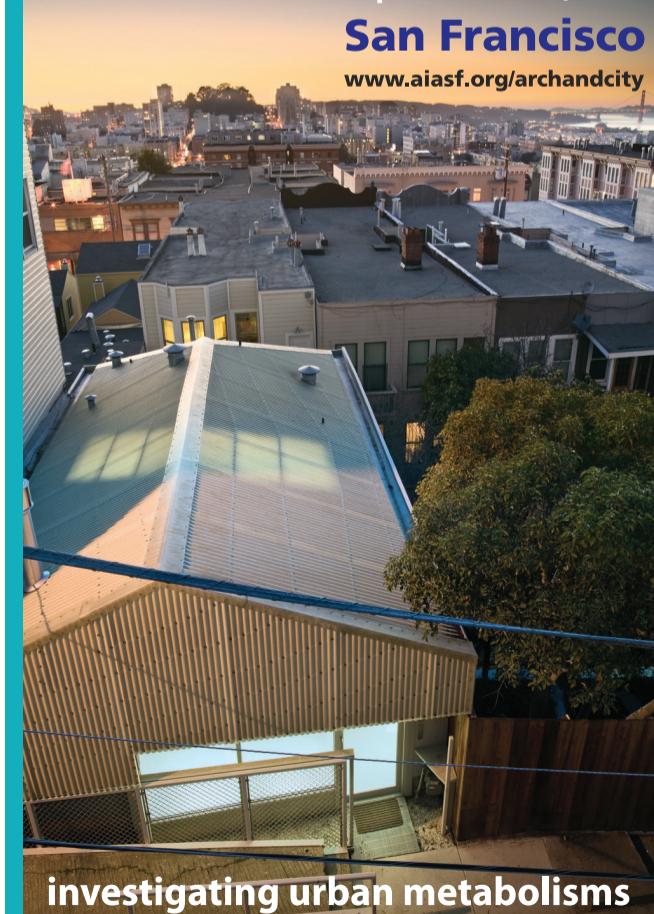
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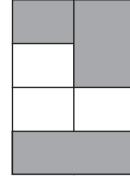
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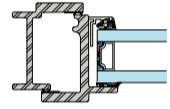
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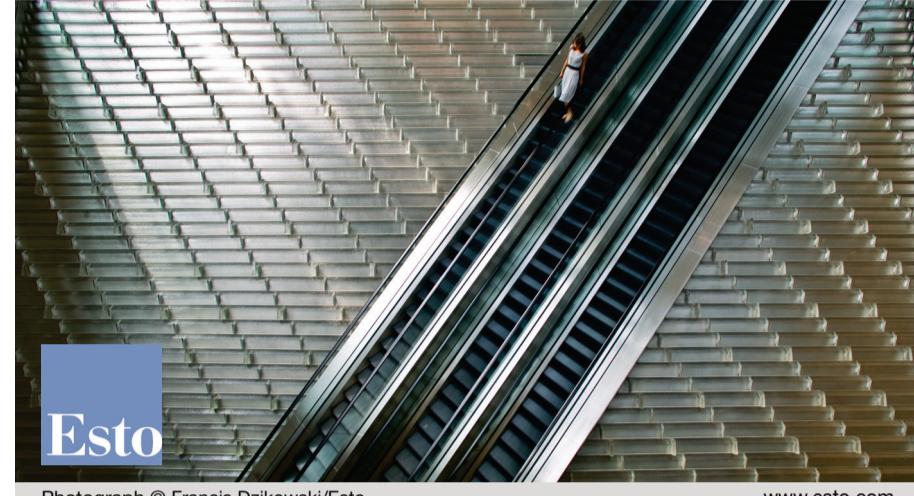
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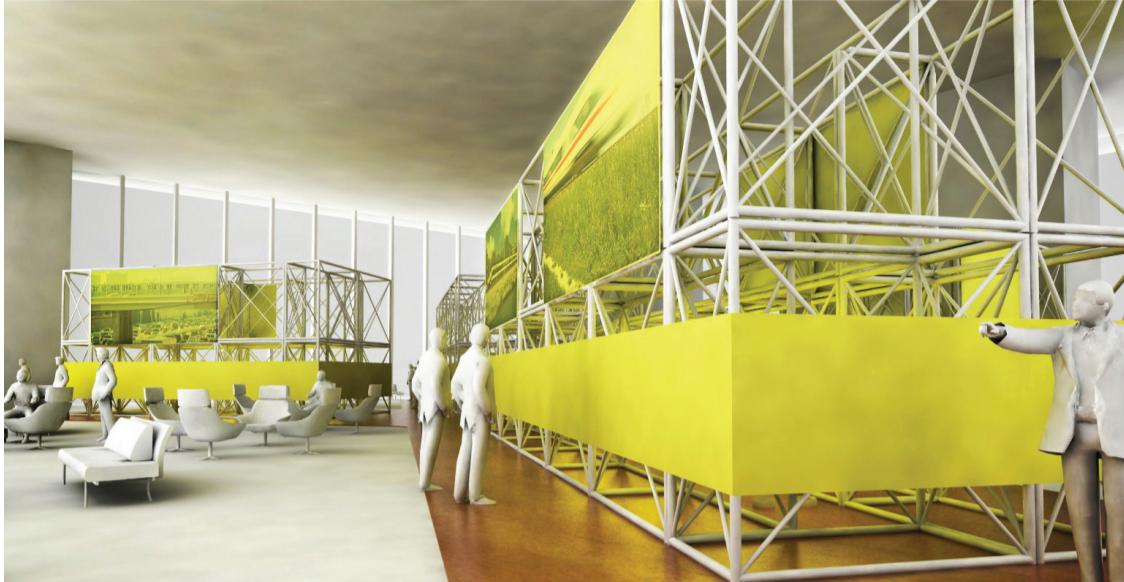
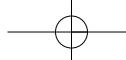
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Left and below: Concept for *LA Beyond Cars: A Global Perspective on Rail and Public Space*, an ideas exhibition at City National Plaza.

trian-oriented downtowns; people come and go by the thousands, and not via the automobile.

Recognizing this need for integrated hierarchical transit systems, several U.S. cities are now investing in light rail, including in LA, where the Expo Line will be the first light rail line connecting downtown to the West Side.

But more needs to be done to make transit systems function efficiently. Our car-based-suburb city does not have the density to generate enough transit ridership within the magical quarter-mile walking distance to a station. If we built enough transit to serve suburbia, the system could not generate adequate revenues to pay for itself. If we built a reduced system with longer walking distances or less frequent trains, then the system would become inconvenient and never be used. In the suburban context, transit is set up to fail.

If we want better transit we need to build different communities. This will benefit us in at least two ways: less time in traffic means more time for things we like; and we will also have money left in our pockets. In the late '40s, when LA had great public transit, an average Angelino spent approximately 3 cents of every disposable dollar on transit. Today, this figure is 19 cents on each dollar we spend on our cars. Imagine if we could recapture even a minimal amount of these savings.

Unfortunately, the path forward is arduous and challenging. We have created a legal framework that heavily favors "normal" planning for the automobile and makes planning for transit a boutique effort we call TODs (Transit Oriented Developments). Today, the public feels hopelessly congested and consequently hostile. Any ambitious real estate redevelopment immediately faces resistance from people who

see new development as little else but "more cars in my way." NIMBYism

would have you believe that the best we can hope for is to slow the rate of change, or even not grow at all, as in their mind any new project will inevitably create more congestion. Devoid of a dream to pursue, we have perfected being afraid to change anything at all.

As a society, we've been at a similar impasse before. Just after the Great Depression in the '30s, life in cities was dreary and difficult, and our future looked bleak. But a group of visionaries and industrialists invented a better life for everybody and presented it to the public in the 1939 World's Fair. There were no suburbs until then, no interstate highways, no shopping malls, and no arterial collector roads. The exhibits in Queens, NY changed our world. The fair generated such demand that, after the war, we remade the entire nation in the exhibits' image—a car-based society. In the process we created "the American Dream" and one of the most productive, wealthy, and ultimately wasteful societies ever.

This once great dream has since degenerated into a nightmare that has us stuck. Our promised freedom of mobility has turned into an obligation to waste away in traffic jams. The industries that once made us wealthy are now picking the last cents out of our pockets.

We need a new dream once again. High-speed rail provides us with an opportunity to reimagine and rebuild Los Angeles. The public/private partnership opportunities are vast, and the potential to rehabilitate stale and decapitated areas is great.

raillA aims to generate and broadcast a new vision for a new America, attractive to all, modern and sustainable, based on livable cities with public transit, super fast trains and people liberated from the burdens of an oil-guzzling, car-congested life. With this vision we can once again return to the forefront of all nations in the world because this is where we belong: We are still Americans.

GERHARD MAYER IS THE VICE-CHAIR OF RAILLA AND THE FOUNDER OF MAYER ARCHITECTS.

GETTING ON TRACK

Rail is back in fashion. For Californians, high-speed rail is the hail Mary pass to escape the daily stress of sitting in traffic without options. The challenges to make rail work in California are substantial. Utilizing fast trains effectively will require significant changes to our communities. Enter railLA.

A joint effort between the Los Angeles Chapters of the American Institute of Architects (AIA) and the American Planning Association (APA), railLA was created with the specific purpose of integrating high-speed rail into our cities, most notably, at first, LA. Our mission is to effect a paradigm shift that will transform planning policy away from creating a traffic-choked suburbia toward a human, pedestrian-friendly, efficient, fluid, and sustainable city.

Europe has been developing high-speed rail systems that are the envy

of the world. Recently, Asian countries have accelerated rail projects as affordable, efficient mass transportation. For example, China's \$300 billion high-speed rail network will connect most first- and second-tier cities; India is constructing several high-speed rail lines to enhance an already dense railroad network leftover from colonial days; and several other countries are following suit. Even in car-infatuated America, we are finally pursuing high-speed rail projects.

Our obstacles are many. Urban planners and engineers know that rail is much harder to integrate into communities that were designed mostly for automobiles. The question with California's high-speed system is that with projected ridership of tens of thousands of people per station per day, how are they all going to get to and from those stations? Do

they drive and park their cars in monstrous multi-thousand-space parking garages? Can you imagine adding thousands of peak-hour car trips to any of our hyper-congested downtowns?

To address these issues, railLA launched an international Call for Ideas to illustrate the increased quality of life in cities with high-speed rail. Submissions will be published online, as well as in an exhibition series—the first opened on July 29—at the City National Plaza's "jewelry box" in downtown Los Angeles. Additionally, railLA is producing a panel discussion and a series of community design charrettes led by artist James Rojas.

Successful high-speed rail lines need to be the pinnacle of a larger hierarchical transit feeder system. Let's say, for example, someone lives

in Marina Del Rey. They walk one or two blocks to a bus, which then feeds a trolley/light rail system in Santa Monica, which then in turn feeds higher capacity subways/commuter rail lines, which then connects with inter-city high-speed trains. No huge parking garages are needed along the way; no traffic jam is created; and it takes less time than driving, even for short distances; and let us not forget the reduction of pollution and stress.

Unfortunately, our cities don't work like that. Superfast trains and automobile-oriented communities mix like oil and water. If we tried to connect to a high-speed train with the automobile, then the size of the freeways to and from the station, and the size of the parking garages would wipe out all the benefits a train station usually has in a city. Great train stations are the pulsating hubs of dense, transit and pedes-



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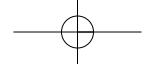
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